

FACULTY OF MUSIC UNIVERSITY OF TORONTO

Faculty Artists Series

University of Toronto Chamber Orchestra
David Zafer, conductor

William Aide, piano



Friday, March 27, 1992
8:00 pm
Walter Hall - Edward Johnson Building

PROGRAMME

Ancient Airs and Dances (Suite III)

Ottorino Respighi
(1879 - 1936)

Italiana

Andantino

Arie di Corte

Andante cantabile

Allegretto

Vivace

Lento con grande espressione

Allegro vivace

Vivacissimo

Andante cantabile

Siciliana

Andantino

Passacaglia

Maestoso

Energico e piu animato

Vivace

Meno vivo

Piu largamente

Largo

Symphony No. 28 in C-Major, KV 200

Wolfgang Amadeus Mozart
(1756 - 1791)

Allegro spiritoso

Andante

Menuetto

Presto

◆ ◆ INTERMISSION ◆ ◆

*Presentation of the University's
25 Year Service Award
to
Professor David Zafer*

Piano Concerto No. 22
in E-flat Major, KV 482

Wolfgang Amadeus Mozart

Allegro
Andante
Allegro

William Aide, piano



PROGRAMME NOTES

Ancient Airs and Dances

Ottorino Respighi

Ottorino Respighi was an Italian violinist with the Teatro Comunale of Bologna when he went to St. Petersburg in 1900 to play in the Russian Imperial Theatre's Orchestra. There he met and began studies with Rimsky-Korsakov. He was a knowledgeable scholar of early music and wrote three sets of *Ancient Airs and Dances* in 1917, 1924 and 1932 respectively. They are based on 17th-and 18th-century dance music written for the lute, and incorporate the spirit of Baroque music into Respighi's own modern idiom.

*Jacqueline Warwick
History and Literature III*

Symphony No. 28 in C Major, KV 200

W.A. Mozart

Composed late in 1774, the *Symphony No. 28 in C* combines the elegant language of the mid-century, with its trills and Scotch snaps, and the crystal clarity of Viennese Classicism. The opening has a whimsical quality, but the fanfare references in the first theme recall the eighteenth-century symphony's primary function as overture. Marked *Allegro spiritoso*, this first movement is in triple meter, and has many dance-like qualities, including a minuet style second theme. In the exuberant *Presto* finale, with its playful decorated theme, sforzandos and dynamic variety, the fancy of the first movement is reinforced.

Mary Ann Parker
Associate Dean, Academic and Graduate Studies

Piano Concerto No. 22 in E-flat Major, KV 482

W.A. Mozart

Mozart's *Piano Concerto No. 22 in E-flat Major* was written in the winter of 1785. Although Mozart performed the work himself the following spring, none of his cadenzas survive, and the autograph score actually omitted two bars from the first movement. The composer drew attention to this mistake, but it was perpetuated in most editions until this century. This concerto is among the largest and longest and is the first to incorporate the clarinet.

The first movement is in sonata form and makes use of the clarinet in introducing the first theme. The second movement is a set of variations on a melancholy theme presented by the strings, and the final movement is a cheerful rondo in 6/8, the "hunting meter".

Jacqueline Warwick
History and Literature III



TONIGHT'S ARTISTS

Pianist **WILLIAM AIDE** received his degrees from the University of Toronto and the Juilliard School of Music. He is noted not only as a recitalist, but also as a chamber musician and accompanist. Mr. Aide has premiered concerti by Canadian composers Irving Glick, Walter Buczynski, Samuel Dolin, and Peter Koprowski, and has performed under the direction of such conductors as Walter Susskind, Charles Dutoit, Mario Bernardi, Raffi Armenian, and Arthur Fiedler. His recording of the 24 Chopin *Etudes* was released in 1987 to favourable reviews. William Aide has written several book reviews for the *Saturday Magazine of The Toronto Star*, among them a critique of Richard Osborne's *Conversations with Von Karajan*. In October 1990 he organized and performed in a symposium in honour of Alberto Guerrero.

DAVID ZAFER was born in England in 1934 and moved to Canada at the age of 13. His studies in violin, which began at the Royal College of Music in England with Antonio Brosa, continued in Toronto with Ellie Spivak and Albert Pratz. In addition to being in demand for free-lance work, Zafer has been a member of the Toronto Symphony, Baltimore Symphony, National Ballet Orchestra and the Hart House Orchestra. Since 1968, Professor Zafer has taught at the University of Toronto and the current academic session marks his 26th year as instructor of violin at the Faculty of Music. He has been a guest Faculty member at both the Strathclyde International Violin Competition in Scotland and at the Menuhin School in England, and has given masterclasses across Canada.



UNIVERSITY OF TORONTO CHAMBER ORCHESTRA

Violin I

Xiao Hui Liao *
Mark Fewer +
Jeremy Bell ++
Chui-Tan Lee
Peter Kryssa
Tara-Louise Perrault

Violin II

Karen Graves ▲
Corey Gemmell ▲▲
Andrea Aron
Marina Zelter
Michelle Speller
Amanda Lee

Viola

Richard Lee ▲
Sherry Chen ▲▲
Cindy Babyn
Samuel Yeung

Cello

Brian Epperson ▲
Igor Gefter ▲▲
Alex Ling

Double Bass

Gregory Sheldon

Oboe

Anita Fesus

Trumpet

Curtis Dietz
Scott Harrison

Horn

Jane McKay
Gina Patterson

Flute

Rachael Klaassen

Clarinet

James Petry
Shlomo Bard

Bassoon

Dan Restivo
Slavomir Krysmalski

* Concertmaster

+ Associate Concertmaster

++ Assistant Concertmaster

▲ Principal

▲▲ Assistant Principal

FACULTY OF MUSIC, UNIVERSITY OF TORONTO
AND THE CBC PRESENT

The St. Lawrence String Quartet

Geoff Nuttall & Barry Shiffman, violins
Lesley Robertson, viola
Marina Hoover, cello

Sunday, March 29, 1992 at 2:30 pm

PROGRAMME

String Quartet, Op. 3

Alban Berg

String Quartet No. 1
World Premiere

Christopher Harman

String Quartet
in C sharp minor, Op. 131

Ludwig van Beethoven



Walter Hall, Edward Johnson Building Tickets \$10/\$5 Box Office 978-3744
--

